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G. Paris, *Histoire Poétique de Charlemagne*. Reproduction de l'Édition de 1865, augmentée de notes nouvelles par l'Auteur et par M. PAUL MEYER, et d'une table alphabétique des matières. Paris : Honoré Champion, Successeur d'Émile Bouillon, 1905. Pp. xvii, 554.

A brief notice will suffice to draw to the attention of American scholars the new edition of the above work, which has been known to all as absolutely necessary for effective study of the literary history of the middle ages or the development of epic literature. There are not wanting scholars who consider the *Histoire Poétique* to be the most finished and perfect of Paris' works. Of how few critical studies can it be said, as of this, that, after forty years, their freshness and youth are almost the same as when they first appeared, and that their scientific authority is still universally recognized ! The *Histoire Poétique*, too, stood at the very beginning of the author's career. The work, in fact, was presented as his doctor's thesis at the University of Paris, and affords a good illustration of the fact that the degree at Paris is the highest in the world.

The *Histoire Poétique* has been out of print for a quarter of a century. There are hundreds of scholars and scores of libraries whose efforts to obtain a copy of this volume have ended in failure. The new edition, then, is sure of a large sale. It was eminently fitting that P. Meyer, the life-long friend and companion of Paris, should undertake the new edition. This the busy editor of the *Romania* has done, laying aside his own work to perform this labor of love.

M. Meyer has reproduced the first edition, page by page, and has added at the close of the volume a considerable number of notes, some by Paris, others by himself, and a table of contents. Although this plan involved the repetition of a few errors—such, for instance, as the date 1665 for 1165, in the fourth line of page 60—it was none the less the only one possible. To have attempted to alter the text, even where the editor knew that the views of Paris had changed, would have resulted in certain confusion. The editor very wisely reserved any comment of this sort for the additional notes at the close of the book. A number of these additional notes are from the hand of Paris himself, and the remainder have been added

by the editor. To have attempted to offer a complete supplementary bibliography of the subjects treated in the volume, would have added more than a hundred pages to the size of the book. M. Meyer showed good judgment in reducing the bibliography to the most essential and significant publications which have appeared since 1865.

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GALDÓS' *Doña Perfecta*.

To the Editors of Mod. Lang. Notes.

SIRS :—On page 62, vol. XIX (February, 1904) of *Modern Language Notes*, Professor Lewis presented some questions concerning certain passages in Galdós' *Doña Perfecta*. On page 112 of the same volume I had the pleasure of offering one suggestion in answer thereto, an explanation given to me by Galdós in conversation. To-day I am able to present material in answer to several more of the points that have been raised. I enclosed Professor Lewis's queries and his suggestions in a letter to Galdós, and from his letter in reply I quote the following :

"Las expresiones *Alonso González de* [the next word is not clear ; it should be *Bustamente* but looks much more like *Guijalvez?*] *Floresta amena* . . . *Mateo Díaz Coronel* son de erudición imaginaria, imitada ó extraída de los catálogos de libros raros y curiosos.

"*Augusto Nicolas* es el escritor francés que Vd. designa, autor de los *Estudios filosóficos sobre el cristianismo*.

"*¡ Desperta ferro !* es el grito de los almogávares, aquellos guerreros catalanes que fueron á Constantinopla con Roger de Flor ; y allá realizaron grandes hazañas. *Desperta ferro* es locución de lengua catalana."

From the first answer the only conclusion we can reach seems to be that Galdós no longer remembers whether he took the titles bodily from some old catalogue, or made them up himself in imitation of what he found therein, although the probabilities seem to point in the direction of imitation.